

# APOLLO et HYACINTHUS

seu

## Hyacinthi Metamorphosis

Lateinische Comoedie

von

# W. A. MOZART.

Köch. Verz. N<sup>o</sup> 38.

Mozarts Werke.

Serie 5. N<sup>o</sup> 2.

Intrada.

Allegro.

PROLOGUS.

Componirt im Mai 1767 zu Salzburg.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello  
e Basso.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. It consists of 12 measures. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is written in treble and bass staves. The voice part is written in a single staff. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano part features a prominent bass line and a treble line with chords and arpeggios. The vocal melody is a simple, catchy tune. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked 'Moderato'.

A musical score for the song "The Rose Tree" from the opera "The Mikado". The score is written for a vocal soloist and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The score is divided into measures by vertical bar lines. The vocal line features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings such as *p* (piano), *sp* (sforzando), and *f* (forte) are placed below the notes to indicate volume changes. The score is presented in a clear, legible format with standard musical notation.

2.

First system of musical notation, measures 1-8. The system consists of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and a melodic line with many sixteenth notes. The second staff has a treble clef and contains mostly whole and half notes. The third staff has a treble clef and a key signature of two sharps, with a forte (*f*) dynamic. The fourth staff has a bass clef and a key signature of two sharps, with a forte (*f*) dynamic. The fifth staff has a bass clef and a key signature of two sharps, with a forte (*f*) dynamic. The system ends with a repeat sign and a *p* (piano) dynamic marking.

Second system of musical notation, measures 9-16. The system consists of five staves. The first staff has a treble clef and a key signature of two sharps, with a forte (*f*) dynamic. The second staff has a treble clef and a key signature of two sharps, with a piano (*p*) dynamic. The third staff has a treble clef and a key signature of two sharps, with a forte (*f*) dynamic. The fourth staff has a bass clef and a key signature of two sharps, with a piano (*p*) dynamic. The fifth staff has a bass clef and a key signature of two sharps, with a forte (*f*) dynamic. The system ends with a repeat sign and a *f* (forte) dynamic marking.

2.

Third system of musical notation, measures 17-24. The system consists of five staves. The first staff has a treble clef and a key signature of two sharps, with a piano (*p*) dynamic. The second staff has a treble clef and a key signature of two sharps, with a piano (*p*) dynamic. The third staff has a treble clef and a key signature of two sharps, with a piano (*p*) dynamic. The fourth staff has a bass clef and a key signature of two sharps, with a piano (*p*) dynamic. The fifth staff has a bass clef and a key signature of two sharps, with a piano (*p*) dynamic. The system ends with a repeat sign and a *p* (piano) dynamic marking.

The first system of musical notation consists of six measures. The first measure contains a whole note chord in the upper staves and a half note in the bass. The second measure has a whole note chord in the upper staves and a half note in the bass. The third measure has a whole note chord in the upper staves and a half note in the bass. The fourth measure has a whole note chord in the upper staves and a half note in the bass. The fifth measure has a whole note chord in the upper staves and a half note in the bass. The sixth measure has a whole note chord in the upper staves and a half note in the bass. The dynamic *p* is marked at the beginning of the first measure, and *f* is marked at the beginning of the fifth measure.

The second system of musical notation consists of six measures. The first measure has a whole note chord in the upper staves and a half note in the bass. The second measure has a whole note chord in the upper staves and a half note in the bass. The third measure has a whole note chord in the upper staves and a half note in the bass. The fourth measure has a whole note chord in the upper staves and a half note in the bass. The fifth measure has a whole note chord in the upper staves and a half note in the bass. The sixth measure has a whole note chord in the upper staves and a half note in the bass. The dynamic *p* is marked at the beginning of the first measure, and *f* is marked at the beginning of the fifth measure. The dynamic *tr* is marked above the first measure.

The third system of musical notation consists of six measures. The first measure has a whole note chord in the upper staves and a half note in the bass. The second measure has a whole note chord in the upper staves and a half note in the bass. The third measure has a whole note chord in the upper staves and a half note in the bass. The fourth measure has a whole note chord in the upper staves and a half note in the bass. The fifth measure has a whole note chord in the upper staves and a half note in the bass. The sixth measure has a whole note chord in the upper staves and a half note in the bass. The dynamic *f* is marked at the beginning of the first measure, and *fp* is marked at the beginning of the fifth measure. The dynamic *tr* is marked above the first measure.



## HYACINTHUS.

A-mice! jam pa-ra-ta sunt o-mnia. Ad-e-rit, ut spero, cum so-ro-re di-le-eta meus ad sa-cra, quae con-

## ZEPHYRUS.

## HYACINT. ZEPHYRUS.

sti-tu-it, a-eternum pater. Ni fallor, est A-pol-lo, quem co-li-tis. Hic est. A-pol-li-ni er-go tan-ta sa-cri-

fi-ci-a parat Oe-ba-lus? an a-li-os uescit in coelis Deos? An Se-me-les er-go na-tus, an Ju-no, Venus, Di-

## HYACINTHUS.

a-na, Mars, Vul-ca-nus, an Su-pe-ram po-tens pa-ter at-que princeps tu-re nil ve-stro in-digent? Qui-bus-que con-se-

eram, o Ze-phyre! Di-is, nul-lus-que nostris va-cu-us a templis ab-it: at so-lus i-stud A-pol-lo si-bi templum su-o

## ZEPHYRUS.

vin-di-cat ho-no-ri. Ge-ni-tor hunc magnum De-um ve-ne-ra-tur, et e-go ve-ne-ror ex-emplo pa-tris. O

## HYACINTHUS.

ca-re! quam libe-ter of-ferrem i-li-a pectus-que, si ta A-pol-lo mihi meus fo-res! Di-le-ete quid me Ze-phyre! per-misees

Di-is? ho-no-re non me dignor: at no-vi be-ne; ex-tor-sit i-sta ni-mi-us in Hy-a-cin-thum amor. Sed

## OEBALUS.

eu! so-ro-re co-mi-te nunc ge-ni-tor ve-nit. Die-na-te! num pa-ra-ta sa-cri-fi-ci-o ho-sti-a et

## HYACINTHUS.

## OEBALUS.

i-gnes? Ec-ce ge-ni-tor! ad nu-tum o-mni-a pa-ra-ta prae-sto-lan-tur ad-ventum tu-am. Be-ne: er-go succe-

da-tur a fla-mi-ne fo-cus, et tu-re plu-ri-mo a-ra prae-gravis gema-t, fumus-que sa-cri-fi-cantis in nubes e-at.

## MELIA.

## OEBALUS.

Heu ge-ni-tor! a-tra an-be tem-pestas minax ingru-it, et omnis glomerat huc noctem polus. Ad-e-ste! longi-o-ris impa-tiens

morae A-pol-lo tus et hosti-am a nobis petit. Fu-gi-et ad istas sae-va tempestas preces, et blanda fa-ci-es

so-lis his i-te-rum pla-gis re-di-bit. A-gi-te! fun-di-te et me-cum pre-ces.

## Nº 1. Chorus.

Andante. Alla breve.

Oboi. *fp*

Corni in D. *fp*

Violino I. *p* *fp*

Violino II. *fp*

Viola. *fp*

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso. *fp*

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[illegible]

sup - pli - cum, qui ter di - gno te ho - no - re certant

sup - pli - cum, qui ter di - gno te ho - no - re certant

sup - pli - cum,

The image shows a page from a musical score, likely for a piano and voice. The top system features a piano introduction with a treble and bass staff. The piano part is marked with various dynamics including *fp* (fortissimo piano), *f* (forte), and *tr* (trill). The vocal part enters with the lyrics "certant sancte co - lere: hos be - nigno tu fa - vo - re". The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The bottom system continues the vocal line with the same lyrics. The piano part continues with a trill and other musical figures.

Musical score for the first system. The piano accompaniment consists of four staves (treble and bass clef). The vocal parts include a soprano line and two bass lines. The lyrics are:

sub - di - tos pro - se - que - re sub - di - tos pro -  
 vo - re sub - di - tos pro - se - que - re sub - di - tos pro -

Dynamics: *fp* (fortissimo piano) is marked throughout the piano accompaniment.

Musical score for the second system. The piano accompaniment continues with four staves. The vocal parts continue with the lyrics:

se - que - re.  
 se - que - re.  
 se - que - re.

Dynamics: *fp* (fortissimo piano) is marked throughout the piano accompaniment. The vocal parts end with a *f* (forte) dynamic.

## Tempo moderato.

Violino I.

Violino II.

Viola.

OEBALUS.

Violoncello e Basso.

O A - pol - lo, o A - pol - lo cre - di - tam ti - bi sem - per

pro - te - ge et di - gnare lu - mine Oe - bali La - co - ni - am. O A - pol - lo semper

pro - te - ge, o A - pol - lo di - gnare lu - mine . Oe - ba - li, Oe - ba - li La - co - - ni - am,

ti - bi cre - di - tam La - co - ni - am.



# Chorus.

Andante. Alla breve.

11

Oboi. *fp*

Corni in D. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

SOPRANO. *fp*

ALTO. *fp*

TENORE. *fp*

BASSO. *fp*

Violoncello e Basso. *fp*

Nu-men o La-to-nium! au-di vo-ta sup-plicum, au-di vo-ta,

Nu-men o La-to-nium! au-di vo-ta sup-plicum,

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

au-di vo-ta sup-pli-cum, au-di, au-di vo-ta

au-di vo-ta, au-di vo-ta sup-pli-cum, au-di, au-di vo-ta

au-di vo-ta, au-di vo-ta sup-pli-cum, au-di, au-di vo-ta

*fp*

sup - pli - cum, qui ter di - gno te ho - no - re certant

sup - pli - cum,

sup - pli - cum, qui ter di - gno te ho - no - re certant

sup - pli - cum,

certant sancte co - lere: hos be - nigno tu fa - vo - re

certant sancte co - lere: hos be -

Musical score for the first system, featuring piano and vocal parts. The piano part consists of five staves with various musical notations, including trills (tr) and dynamic markings (fp). The vocal part consists of two staves with lyrics in Italian. The lyrics are: "sub - di - tos pro - se - - que - re sub - di - tos pro - nigno tu fa - vo - re sub - di - tos pro - se - - que - re sub - di - tos pro -".

Musical score for the second system, continuing the piano and vocal parts. The piano part consists of five staves with various musical notations, including trills (tr) and dynamic markings (fp). The vocal part consists of two staves with lyrics in Italian. The lyrics are: "se - - que - re. se - - que - re. se - - que - re."

## MELIA.

## OEBALUS.

Heu— me! per\_i - i - mus! Numen heu— nostras preces re\_spu - it! Au a - liquis fors - an ex vobis

## MELIA.

## HYACINTHUS.

De.um vi - o - la - vit? Haud me ge\_nitor ul - li - us re - am in - ve - ni - o culpae. Semper hunc co - lu - i Deum. (O Zephyre! quantum

## ZEPHYRUS.

time.o, ne verbis stu - lis haec i - ra sit succe - sa, quae di - xi - sti pri - us) (Hy - a - ciuthel! si me di - li - gis, ce - la patrem, et

## OEBALUS.

verba pro - la - ta pri - us a no - bis ta - ce! Ex - tin - ctus i - gnis, a - ra subver - sa, ho - sti - a con - tem - ta no - bis

## HYACINTHUS.

grande praesa - git malum. Heu— to - tus hoc con - cus - sus a ful - mi - ne tremo! E - rigere mentem ge - ni - tor! in - sontem geris

a - nimum, quid er - go Numine a bono mali metu - as? ab i - sto fulmine es laesus ni - hil, no - strum - que nemo, quot - quot ad - sumus,

ru - it. Vi - vimus, et omnes pri - sti - nus vi - gor be - at: hinc ter - ru - is - se - vo - lu - it hoc ful - mi - ne De - us ter - ras, po -

te - stas pa - te - at ut mun - do magis, ma - ne - at - que cum fi - du - ci - a in no - bis ti - mor.

## Nº 2. Aria.

Allegro moderato.

Oboi.

Violino I.

Violino II.

Viola.

HYACINTHUS.

Violoncello e Basso.

Saepe terrent Numina,

sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos angunt,

quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta nubila

ri - dent et io - can - - - tur, rident et io - can - - - tur.



A musical score for a piano piece, likely from a 19th-century repertoire. The score is written for five staves. The first four staves are for the right hand, and the fifth staff is for the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by dynamic contrasts, with markings for *f* (forte), *ff* (fortissimo), and *p* (piano). The first staff begins with a *f* dynamic, followed by *ff* in the second staff. The third staff has a *f* marking, and the fourth staff has a *p* marking. The fifth staff begins with a *p* marking and ends with a *f* marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also trills (tr) and triplets (3) indicated. The overall mood is dramatic and expressive.

sur - gunt, sur - gunt, surgunt et mi - nan - tur, fingunt bel - la,

quae nos angunt, quae nos angunt, mit-tunt te-la quae non tangunt;

at post ficta nubila rident et io - can - tur, rident et io - can -

[illegible]

*tur, at post ficta nubila rident et io can - tur, rident et io.*

can - - tur, et io - can - tur.

Et a - more et tre - mo

- re gen - tes strin - gunt sub - di - tas: nunc a - mando, nunc mi - nando sal - va stat au - cto - ri.

tas, sal - va stat au - cto - ri - tas. sal - va stat au -

cto - ri - tas.

*p dolce*  
*p dolce*  
*p dolce*

[illegible]

The image displays a page from a musical score, likely a vocal or instrumental setting of the Gloria in excelsis Deo. The score is written on five staves. The first four staves are instrumental, featuring complex rhythmic patterns and dynamic markings such as *p* (piano) and *f* (forte). The fifth staff is a vocal line with Latin lyrics: "sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos". The lyrics are written in a Gothic script. The musical notation includes various note values, rests, and articulation marks. The overall style is characteristic of 18th-century Baroque music.

angunt, quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta

First system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: nubila rident et io - can - - tur, rident et io - can - - tur.

Second system of the musical score. It continues the vocal and piano parts from the first system.

Third system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: Saepe terrent Nu\_mina, sur - gunt, sur - gunt, surgunt et mi -



*p dolce*

*f* *p* *f* *p* *f* *p* *f*

nan - tur, fingunt bel - la, quae nos angunt, quae nos angunt,

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

mit - tunt te - la quae non tangunt; at post ficta nubila rident et io -

*f* *p* *dolce* *p* *f* *p* *f* *p*

can - - - tur, rident et io - can - - -



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "tur, at post ficta". The piano part includes various musical notations such as trills (tr), slurs, and dynamic markings like *p* (piano) and *f* (forte).



Second system of the musical score. The lyrics are: "nubi-la rident et io-can-tur, rident et io-can-tur,". The piano part includes a second ending marked "a2." and features complex musical notations including trills, slurs, and dynamic markings such as *p*, *f*, and *ff*.



Third system of the musical score. The lyrics are: "et io-can-tur." The piano part continues with complex musical notations, including trills, slurs, and dynamic markings such as *p*, *f*, and *ff*.

## OEBALUS.

## APOLLO.

Ah nate! vera loque-ris: at me-tu-o tamen, A-pol-lo ne fors perdat hoc i-gne Oe-ba-lum. A-pol-lo vestras

audit, o cre-di-te, preces su-amque pol-li-ce-tur his ter-ris o-pem, re-ci-pe-re si ve-li-tis hunc modo ex-sulem i-

## OEBALUS.

ramque fulmi-nantis ex-osum Jovis. Quid?—Numen hac sub veste pasto-ris latens in nostra praesens regna sus-ci-pi cupit?

## HYACINTHUS.

Eu geni-tor! ut lu-sisse nos Su-pe-ri solent! jam ti-bi me-de-lam sae-va post vul-ne-ra De-us ad-fert, tu-am-que

## MELIA.

re-gi-am praesens be-at. O quam be-a-to si-de-re haec nu-bi-la di-es nos re-cre-at, i- pse A-pol-lo dum

nostros la-res o-pa-tus hospes vi-si-tat!—O quantus decet! quae forma!—quanta digni-tas!—quanta omnibus glori-

## APOLLO.

## MELIA.

a-que membris atque majestas sedet! Me-li-a! quid in pa-sto-re tam dignum vi-des sus-pensa quod mi-re-re? Vi-de-o.—

## APOLLO.

## MELIA.

## APOLLO.

Et quid, vides? e-lo-que-re pul-era! Vi-de-o pulcrum A-pol-linem, cui cum pa-rente corda jam du-dum ob-tu-li. Quod

## ZEPHYRUS.

ob-tu-listi pectus, haud re-vo-ca amplius; hoc inter orbis dona prae primis placet. (Hy-a-cinthe! quantum ti-me-o praesentem

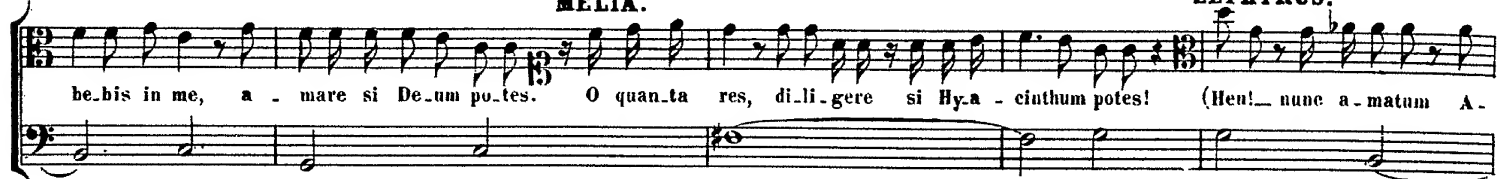
## HYACINTHUS.

**APOLLO.**

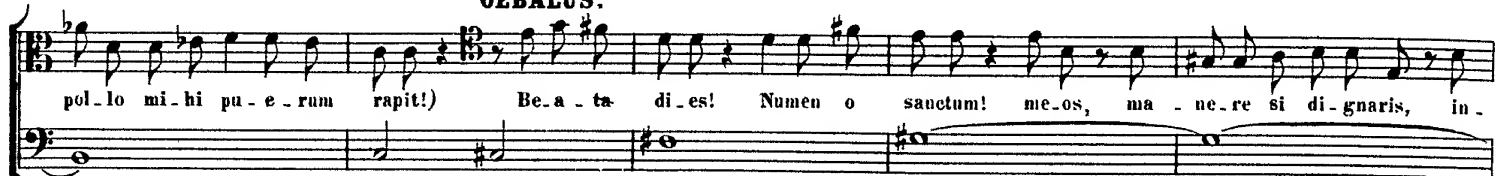


**MELIA.**

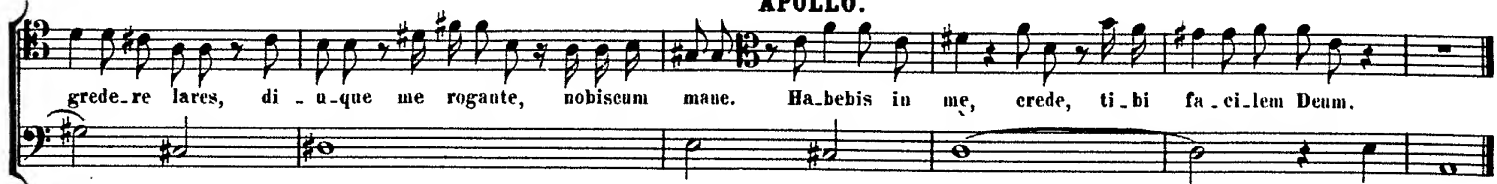
**ZEPHYRUS.**



**OEBALUS.**



**APOLLO.**



### Nº 3. Aria.

**Andantino.**

Corni in E.

Violino I.

Violino II.

Viola.

APOLLO.

Violoncello e Basso.

The musical score is written for a full orchestra and a soloist. The instruments and voices are: Corni in E, Violino I, Violino II, Viola, APOLLO (soloist), Violoncello, and Basso. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The Apollo part is a vocal line, while the other parts are instrumental. The score shows a full orchestration with various dynamics and articulations.

div.

Jam pastor A-pollo cu-

**Jam pastor A. pollo cu.**

pp p

sto-di-o greges nixus et ba-culo vi-gilans sto: jam pascere nolo et

pp p

f p

vi-si-to reges, jam medi-cinas mor-ta-libus do, jam pa-scere no-lo et vi-sito reges, jam medi-

f p

f p

cinas mor-ta-libus do. Jam pastor A-pollo cu-

f p

sto-di-o greges, cu-sto-di-o greges, nixus et ba-culo vi-gilans sto: jam pa-scere

nolo et vi-sito reges, jam medi-cinas mortali-bus do.

Moestos le-vare, aegros ju-vare est so-la tangens A-pol-li-nem res: hinc me manente, vobis fa-vente





First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "rex omni re-ge be-a-tior es, be-a". The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

rex omni re-ge be-a-tior es, be-a



Second system of the musical score. The vocal line continues with the lyrics "tior es, rex omni re-ge be-". The piano accompaniment continues with similar arpeggiated figures. Dynamic markings *f* (forte) and *p* (piano) are present in the piano part.

tior es, rex omni re-ge be-



Third system of the musical score. The vocal line concludes with the lyrics "a-tior es, rex omni re-ge be-a-tior es, be-a-tior". The piano accompaniment continues with arpeggiated chords. Dynamic markings *f* and *p* are used throughout the system.

a-tior es, rex omni re-ge be-a-tior es, be-a-tior

es.

### CHORUS I<sup>mus</sup>.

OEBALUS.

MELIA.

A - mare num quid fi - li - a, haud dubi - to, Deum, fa - vo - re qui ter dignus est nostro, potes? Quid lo - que - re pater? A -

OEBALUS.

pollo mortalem si - bi me conju - gali cu - pi - at ad - jungi thoro? Dubi - ta - re noli, A - pollo te sponsam petit, meum - que, liber -

MELIA.

tate sed nata u - tere tu - a, roganti pla - cidus ad - sensum de - di. Ne - gare num me genitor! ad - sensum putes? quae virgo con - tem -

sisse di - vinum virum tan - tos - que ho - nores, stul - ta ni - si et a - ni - mi im - potens fu - e - rit et ob - sti - tisse for - tu - nae

OEBALUS.

velit? Prudenter istud nata! conju - gi - um e - li - gis; sic namque per te frater et ge - nitor tu - us, sic et ne - potes for - te di -

MELIA.

vi - na e - m - nent, sic nostra di - va ef - fi - ci - tur his fa - ci - bus domus. Dic, u - bi mo - ra - tur A - pol - lo? col - lo - qui - o il -

## OEBALUS.

li-us o ut li-ce-ret. o - ptimo a-etutum fru-i! Cum fratre di-seo lu-dit et Zephyro simul in ne-mo-re. At huc re-

## MELIA.

di-zit, ut spero citus tu - um-que me praesen-te con-sensum petet. O petat! ha-bebit omne, quod pectus cupit.

## Nº 4. Aria.

Allegro.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola.

MELIA.

Violoncello e Basso.

a 2.

First system of the musical score. It features a vocal line with a trill on the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment includes a rapid sixteenth-note arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a repeat sign.

Second system of the musical score. The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a repeat sign.

Lae - ta - - - - - ri, lac -

Third system of the musical score. The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a repeat sign.

ta - - - - - ri, io - ca - - - - - ri fru - ique di - vinis ho - no - ribus stat, fru - i - que di - vi - nis ho -

no-ri-bus stat, dum hy-men o-ptimus tae-dis et flo-ri-bus grata, be-a-ta, grata, be-

a-ta con-nubia iungit et gau-dia dat, et gau-

dia dat

Musical score for the first system, measures 1-8. The key signature is one sharp (F#). The vocal line (soprano) has lyrics: "Lae - ta - ri, io - ca - ri fru - i - que di -". The piano accompaniment includes a trill in the right hand and a steady eighth-note pattern in the left hand. Dynamics include piano (*p*) and trills (*tr.*).

Musical score for the second system, measures 9-16. The vocal line continues with lyrics: "vinis ho - no - ri - bus stat, dum hymen o - ptimus tae - dis et flo - ribus grata, be - a - ta,". The piano accompaniment features a forte (*f*) section followed by a piano (*p*) section. Dynamics include forte (*f*) and piano (*p*).

Musical score for the third system, measures 17-24. The vocal line continues with lyrics: "grata, be - a - ta, gra - ta, be -". The piano accompaniment features a piano (*p*) section. Dynamics include piano (*p*).



a - ta con - nu - bia iungit et gau - dia dat et gau

dia dat? et

gaudia dat? Jam

di - va vo - ca - bor, si Nu - men a - ma - bo; per a - stra va - ga - bor et nu - bes cal - ca - bo: et urbes, et

regna de - vo - veant se, et Fauni ad - orent, et Sa - ty - ri me, et Sa - ty - ri me.

15 *Lae-ta*

*- ri, lae-ta - - ri, io-ca - - ri fru-i-que di-vinis ho-no-ribus stat, fru-*

*i-que di-vinis ho-no-ri-bus stat, dum hy-men o-ptimus taedis et flo-ribus grata, be-*



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a prominent sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

a-ta, grata, be-a-ta con-nu-bia iungit et gau-dia dat, et gau



Second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a moving bass line. Dynamic markings include *f* (forte) and *tr.* (trill).

dia dat.



Third system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues with its characteristic sixteenth-note patterns. Dynamic markings include *p* (piano) and *tr.* (trill).

Lae-ta - ri, io-ca -

ri fru - i - que di - vi - nis ho - no - ri - bus stat, dum hymen o - ptimus tae - dis et

flo - ribus grata, be - a - ta, grata, be - a - ta, gra -

ta be - a - ta con - nu - bia — iungit et gau - dia



First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "dat et gau". The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "p" (piano).



Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "dia dat? et gau-dia". The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "f" (forte). The system includes a first ending bracket labeled "a 2.".

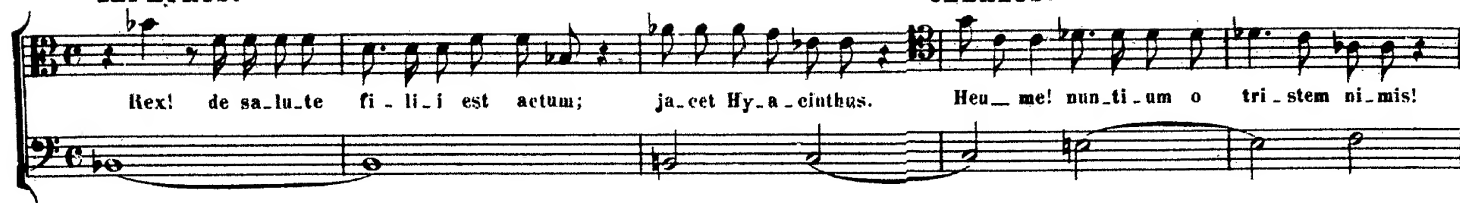


Third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "dat?". The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "f" (forte).



## ZEPHYRUS.

## OEBALUS.

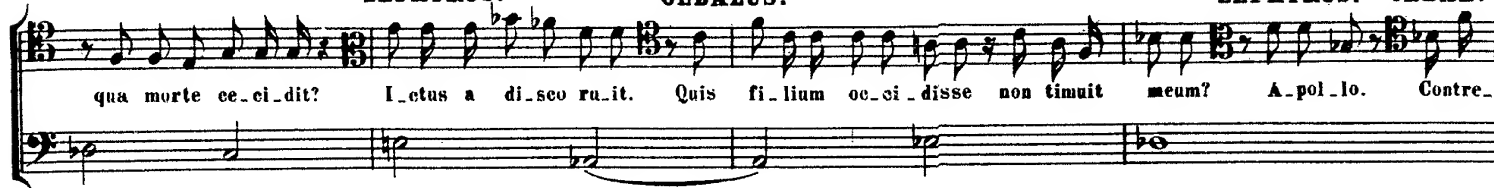


Hec! de sa-lu-te fi-li-i est actum; ja-cet Hy-a-cinthus. Heu-me! nun-ti-um o tri-stem ni-mis!

## ZEPHYRUS.

## OEBALUS.

## ZEPHYRUS. OEBAL.



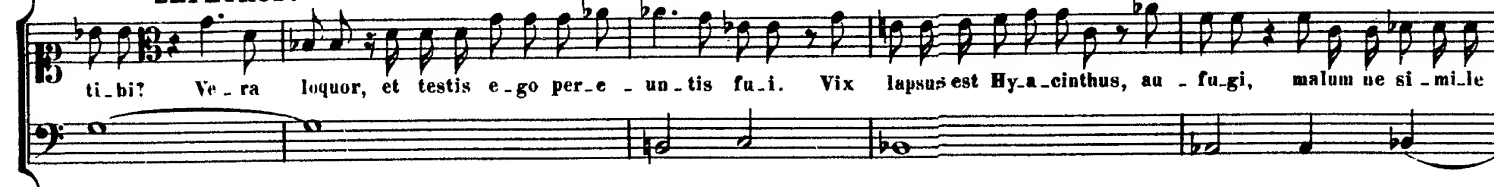
qua morte ee-ci-dit? I-etus a di-seo ru-it. Quis fi-li-um oc-ci-disse non timuit meum? A-pol-lo. Contre-

## MELIA.



misco! Su-peri quid? De-us, qui me be-a-re vo-lu-it, hic fratri necem sit machi-natus? Ista quis credat

## ZEPHYRUS.



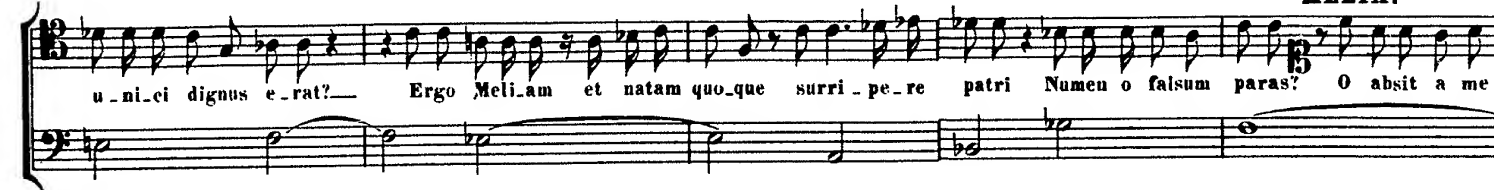
ti-bi? Ve-ra loquor, et testis e-go per-e-un-tis fu-i. Vix lapsus est Hy-a-cinthus, au-fu-gi, malum ne si-mi-le

## OEBALUS.



fe-ri-at forsan et nostrum caput. Sic er-go plectis Numen in-no-cuos? Favor, quo te re-ce-pi, mortenum na-ti

## MELIA.

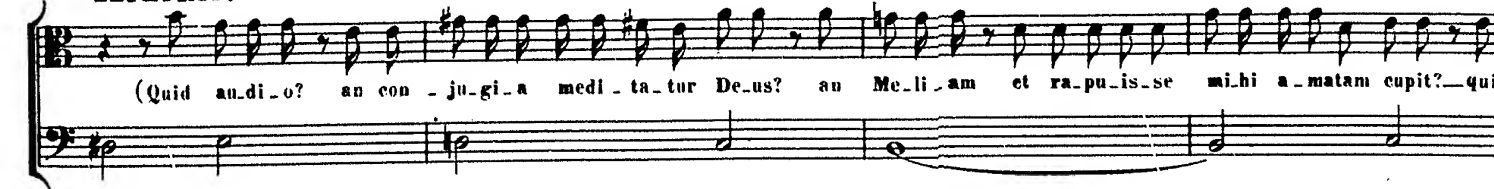


u-ni-ci dignus e-rat? Ergo Meli-am et natam quo-que surri-pe-re patri Numen o falsum paras? O absit a me



ge-nitor! ut sponsum e-li-gam, De-o-que, qui cru-o-re germa-ni madet, nuptu-ra porre-xis-se prae-sumam manus.

## ZEPHYRUS.



(Quid au-di-o? an con-ju-gi-a medi-ta-tur De-us? an Me-li-am et ra-pu-is-se mi-hi a-matam cupit? qui

## OEBALUS.



ra-pu-it Hy-a-cin-thi, anne et i-stius mi-hi ra-pi-et a-morem?) Zephyre! quae causa improbum ad-egit hoc ad

## ZEPHYRUS.

fa-cinus? Haud ullam sci-o. Natus ad amoe-num li-tos Eu-ro-ae stetit, di-seum-que metae pro-ximum ad - spiciens, meus cla-mabat, ecce discus est vestro prior, metam-que te-ti-git. A - pol-lo tum diseum ja-cit, lo - quentis et pro-pel-lit in pu-e-ri caput, quo lae-sus i-ste pro-nus in ter-ram ru-it. Non du-bi-to, quin ex - tinctus hoc di-sci im-pe-tu

## OEBALUS.

fa-e-rit. An sic fu-rè-re non du-bi-tat De-us, ut si-bi be-nignum pri-vet et pro-le Oe-ba-lum? ex-es-se regno Numen in-visum mi-hi me-is-que ju-be-o. Ze-phyre! fac pellas re-um, ma - jo-ra ne, vel plura mi-hi

## ZEPHYRUS.

damna in-fe-rat. Rex! regna tu-a sunt: i-pse tu pelle impi-um. Tu morte na-ti laesus es. Ti-meo Deum, qui fulmen hoc tor-quet in nostrum caput. (Ex-pellat ut - i-nam! noster ut possit do-lus la - te-re; nam caedis e-go sum faetae

## OEBALUS.

re-us!) Ab - i-bo. Vos mane-te! si ve-ni-at De-us ad vos, ab - i-re nata! crude-lem ju-be. Ad li-tus Eu-ro-ae i-bo, num vi-vat, meum vi-de-re natum. Fors-an oc-cur-ret mi-hi A-pol-lo, re-gnis Numen ex-o-sum

## ZEPHYRUS.

## MELIA.

me-is. (Sue - ce - dit ad me - a vo - ta, suc - ce - dit do - lus, Me - li - a - que me - a di - lecta nunc con - jux manet.) Non

ca - pi - o, cur A - pol - lo ne laesus quidem ne - ca - rit u - ni - ce an - te di - lectum si - bi Hy - a - cinthum. A - ma - re qui so -

## ZEPHYRUS.

ro - rem me que - at, si fratris an - te pol - lu - at fa - to manus? Di - lecta! ne mi - ra - re, quod tantum scelus A - pol - lo per - pe -

trarit; haud nosti impium: a - stutus est, crue - lis, in - constans, levis: hinc ex - u - la - re jussus est coelis, su - o fu - rore ne tur -

## MELIA.

baret un - a - nimes Deos. Me - li - o - ra credi - disse de tan - to De - o mens dictat. (Ast in - certus est a - nimus tamen, ti -

## ZEPHYRUS.

morque, spes - que pecto - re al - ternant vices.) Me - li - a! quid a - ni - mo volvis ah sponsum ab - ji - ce, cujus cru -

o - re dextra fra - ter - no calet, Zephyrum - que, cujus i - psa sat nosti fi - dem, a - more, quo be - a - tus ef - fi - ci - ar

## MELIA.

## ZEPHYRUS.

be - a. Nunc fa - ta fratris co - gi - to, haud Ze - phyri faces. O dura! num spre - vis - se sic Zephyrum po - tes?

## Nº 5. Aria.

Un poco Allegro.

Violino I.

Violino II.

Viola.

ZEPHYRUS.

Violoncello e Basso.

En! du - os conspicias a - mantemet no - cen - tem, ju - vantem et fu - rentem; cu - i manum porrigis? A -

pol - lo te ne - ca - bit: at Ze - phyrus a - ma - bit, fra - ter - no qui dex - teram tinxit cru -

The musical score is written for five parts: Violino I, Violino II, Viola, ZEPHYRUS (soprano), and Violoncello e Basso. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Un poco Allegro'. The score consists of several systems of staves. The vocal line for ZEPHYRUS begins with the lyrics 'En! du - os conspicias a - mantemet no - cen - tem, ju - vantem et fu - rentem; cu - i manum porrigis? A -' and continues with 'pol - lo te ne - ca - bit: at Ze - phyrus a - ma - bit, fra - ter - no qui dex - teram tinxit cru -'. The instrumental parts provide a rich accompaniment, with various dynamics such as *p* (piano), *f* (forte), *fp* (fortissimo), and *fz* (forzando) indicated throughout.

o-re, ten-ta-bit in te-nera plu-ra so-re: quem prudens e-ligis? quem prudens e-ligis? quem pru-dens

e-li-gis? quem pru-dens e-li-gis?

En! du-os con-spicis a-mantem et no-centem, ju-vantem et fu-

rentem; cu-i manum porrigis? A-pol-lo te-ne-ca-bit: at Ze-phyrus a-

ma-bit, fra-terno qui dexteram tinxit cru-o-re, ten-ta-bit in te-nera plu-ra so-ro-re: quem prudens

e-ligis? quem prudens e-ligis? quem pru-dens e-li-gis? quem prudens e-li-gis?

quem e-li-gis?

**ZEPHYRUS.**

Hen! Numen! ecce! Nomenhuc gressum movet; Me-li-a quid a-gimus? in-di-ca ef-fu-gi-i locum! ti-meo fe-

**MELIA.****ZEPHYRUS.**

rorem. An er-go me so-lam ob-je-cis? sub-si-stet! num ja-cta-ta sic perstat fi-des? Ne pa-te-re, quae-so, ut



## APOLLO.

no-ce-at in-son-ti De-us! Ad-es-ne la-tro! fraudis in-fandae ar-ti-fex! Hy-a-cinthum a-mi-cum

ra-pe-re non fu-e-rat sa-tis? ra-pu-is-se spon-sam num-quis et nostram simul sce-le-ste! tentas? Crimen et mendax

no-vis crimi-ni-bus auges? Im-pi-e! i-ra-tum ti-bi quid possit, ex-pe-ri-re, jam Numen modo! Amantis et no-

centis, et ju-ste qui-dem no-centis ex-pe-ri-re vin-dictam De-i! Ir-ru-i-te ven-ti! claudite sce-le-

## ZEPHYRUS.

## MELIA.

ra-tum spe-cu Ae-o-le! Quid? heu me! Quid a-gis o Numen grave! fu-ne-ri-bus an re-

ple-re vis regnum patris? jam fratre caeso oo-ci-dis et Zephy-um simul? Ty-ranne! nunc et Me-li-am et regem

## APOLLO.

## MELIA.

## APOLLO.

## MELIA.

opprimes? O ca-ra! Quid? vo-cas-se me caram audes? cruen-te! Me per-ci-pe-re si non sit grave,— Est

gra-ve, ta-ce! at-que nostra, sic ge-ni-tor ju-bet, il-li-co re-lin-quere regna, ne no-ce-as ma-gis!

## APOLLO.

(Ah! po-ne tandem fulmen o Su-perum pater! quo-us-que perse-quetur hic mi-serum furor?)

## Nº 6. Duetto.

Allegro.

Oboi.

Corni in F.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

APOLLO.

Violoncello e Basso.

First system of musical notation, measures 1-8. The score includes a vocal line and a piano accompaniment. The piano part features a complex, ascending and descending melodic line in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 9-16. The score continues the vocal and piano parts. The piano accompaniment features a repeating rhythmic pattern in the left hand and a more active right hand. Dynamics include *p* (piano) and *f* (forte).

Dis-ce-de cru-de-lis! dis-ce-de cru-de-lis! gau-debo,ty-ran-nus si de-serit me!

*p* *fp* *f*

Vah! inso-len-tem, qui vi-o-lat iu-ra! qui vi-o-lat iu-ra! dis-cede! dis-

*fp* *f* *p* *f*

cede; nam me-tu-o te. Dis-cede! dis-cede; nam me-tu-o te, nam me-tu-o te.

Est

Musical score for the first system. The piano accompaniment consists of a grand staff (treble and bass clefs) with various chords and arpeggiated figures. The vocal melody is written in a single staff with a treble clef. The lyrics are: *crede! fi-delis, est mitis A-pollo, qui de-perit te, qui de-pe-rit te. Quid? inno-centem sic*.

Musical score for the second system. The piano accompaniment continues with the grand staff, featuring more complex arpeggiated patterns and chords. The vocal melody continues with the lyrics: *ab-icis dura! sic perdis a-micum, sic perdis a-micum, si re-i-cis me, si re-i-cis me.* The system concludes with the word *Dis-* at the end of the vocal line.

ce - de cru - de - lis! dis - ce - de, gau - de - bo, ty - rannus si

Est crede! fi - delis, est mi - tis A - pollo,

de - se - rit me! Vah! vah!

est mi - tis A - pol - lo, qui de - pe - rit te.



vah! vah! in - so - lentem, qui vi -olat iu - ra! Dis -  
 Quid? in - no - centem sic ab - icis du - ra! sic per - dis a -  
 vah! vah! in - so - lentem, qui vi -olat iu - ra! Dis -

ce - de! dis - ce - de; dis - ce - de; nam me - tu o te, dis - ce - de,  
 mi - cum, sic per - dis a - mi - cum, sic per -  
 ce - de! dis - ce - de; dis - ce - de; nam me - tu o te, dis - ce - de,  
 mi - cum, sic per - dis a - mi - cum, sic per -

*p*

Vah! inso - len - - - - - tem, dis - ce - de, dis - ce - de, nam me - tu.o

- - - - - dis a - - mi - cum, si re - - i - cis me, sic perdis a - micum, si re - i - cis

*fp* *cresc. f* *p*

*fp* *cresc. f* *p*

*cresc. f* *p*

*cresc. f* *p*

*cresc. f* *p*

*cresc. f* *p*

te, dis - ce - de, dis - ce - de, nam me - - tuo te, dis - ce - de, dis - ce - de,

me, sic perdis a - micum, si re - i - cis me, sic per - dis a - mi - cum,

nam me - tuo te.  
si re - i - cis me.

## Moderato.

Quem coeli premunt in - o - pem, an terris agat ex - su - lem, an terris agat ex - su - lem, an ter - ris agat

ex\_sulem? ma - nebo! ma - nebo! quo - usque rese\_derit di - ra, quae

pectora sauciat i - ra, la - te - bo, la - te - bo,

la - tebo, la - te - bo.

This musical system consists of nine staves. The top two staves are vocal parts, with lyrics 'la - tebo, la - te - bo.' written below the second staff. The remaining seven staves are for piano accompaniment, including a grand staff (treble and bass clef) and three additional staves. Dynamics include *fp* (fortissimo piano), *p* (piano), and *f* (forte). The key signature is B-flat major (two flats) and the time signature is 3/4.

**Allegro.**

This musical system consists of nine staves. The top two staves are vocal parts. The remaining seven staves are for piano accompaniment, including a grand staff and three additional staves. Dynamics include *f* (forte). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo marking 'Allegro.' is placed above the first staff of this system.

Dis - ce - de cru - de - lis! dis - ce - de cru - de - lis! gaudebo, ty - ran - nus si de - serit me! Vah! inso.

lentem, qui vi - o - lat iu - ra! qui vi - o - lat iu - ra! dis - ce - de! dis - cede; nam



me - tu - o te. Dis - ce - de! dis - ce - de; nam me - tu - o te, nam me - tu - o te.

Est

crede! fi - delis, est mitis A - pollo, qui de - perit te, qui de - pe - rit te. Quid? inno - centem sic

ab - icis dura! sic perdis a - micum, sic perdis a - micum, si re - i - cis me, si re - i - cis me.

The image shows a page from a musical score for 'Te Deum' by J. Haydn. The score is written for a vocal ensemble and basso continuo. The top system consists of five staves: two for Soprano and Alto voices, two for Tenor and Bass voices, and one for the basso continuo. The bottom system consists of two staves: one for the Soprano and Alto voices, and one for the Tenor and Bass voices. The lyrics are in Latin and are written below the vocal staves. The music is in G major and 4/4 time. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The lyrics are: 'ce-de cru-de-lis! dis-cede, gau-de-bo, ty-rannus si Est crede! fi-delis, est mi-tis A-pollo,'.

ce-de cru-de-lis! dis-cede, gau-de-bo, ty-rannus si

Est crede! fi-delis, est mi-tis A-pollo,

de - se - rit me! Vah! vah!

est mi - tis A - pol - lo, qui de - pe - rit te.

vah! vah! inso - lentem, qui vi - olat iu - ra!

Quid? in - no - cen - tem sic ab - i - cis du - ra! sic

Dis - ce - de! dis - ce - de; dis - ce - de, nam me - tuo te, dis -  
 per - dis a - mi - cum, sic per - dis a - mi - cum, sic per - - -

*fp* *p* *f* *p* *fp* *p* *f* *p*

ce - de, Vah! in - so - len - - - - - tem, dis - ce - de, dis - ce - de, nam  
 - dis a - mi - cum, si re - i - cis me, sic perdis a - micum, si

*p* *p* *f* *p* *f* *p* *f* *p*

Musical score for "Discede, discede" by Giovanni Battista Pergolesi. The score is in 3/4 time, key of D major, and features a vocal line and a basso continuo line. The vocal line includes lyrics in Italian and Latin. The basso continuo line includes figured bass notation. The score is marked with dynamics such as "fp", "cresc. f", and "p".

nam me - tuo te.

si re - i - cis me.